DEAR TEACHERS,

Our STUDY GUIDE is a resource for you to use both before and after you work with our teaching artists and visit our theatre. It’s packed full of information about Shakespeare, his language, the play, and our production of the play.

Feel free to photocopy pages for your students!

We’ve also included bonus lessons that correspond with each of our workshops. These are simple activities that you can facilitate with your students to expand on the work they’ve done with our teaching artists. We’ve listed the Common Core Standards for English Language Arts as well as the NYC Blueprint for Teaching and Learning in the Arts; all activities address at least one standard in each category.

We love hearing from you, and welcome your feedback. We also encourage you to share your students’ work with us. We’d love to feature it!

EMAIL student work to: kathleen.dorman@classicstage.org

or MAIL it to us:
Classic Stage Company
ATTN: Kathleen Dorman
136 East 13th Street
New York, NY 10003

Our BLOG is updated weekly with cast interviews and other behind the scenes goodies, generated by student members of our newest program for teens, CSC NextGen. Follow along with their experiences going behind the scenes on THE TEMPEST! Check it out at cscnextgen.blogspot.com.

And for all the latest updates, we encourage you and your students to like us on Facebook, Twitter and Instagram: @CSCNextGen.

We hope you enjoy THE TEMPEST!

Sincerely,
Kathleen Dorman
Director of Education
# TABLE OF CONTENTS

## PART ONE: SHAKESPEARE’S LIFE AND THEATRE
- William Shakespeare: An Illustrated Biography ...................................................... 4
- Elizabethan England ................................................................................................ 5
- Growing Up Shakespeare ...................................................................................... 6
- London City Living ................................................................................................... 7
- The Globe Theatre .................................................................................................... 9

## PART TWO: THE PLAY
- Illustrated Plot Synopsis ...................................................................................... 11
- Who’s Who? ............................................................................................................ 13
- Notes on the Play .................................................................................................... 14
- Quiz: Who are you in THE TEMPEST? ................................................................ 16
- Table Work: How Actors Unpack Shakespeare’s Language .................................. 17

## PART THREE: BEHIND THE SCENES
- What’s Different About The Young Company’s Production? ............................ 22
- An Interview with THE TEMPEST Director Jimmy Maize ................................. 25
- What to Watch For ................................................................................................ 27

## PART FOUR: POST-WORKSHOP ACTIVITIES (For Teachers)
- Curriculum Connections: Learning Standards .................................................... 29
- Activities ................................................................................................................. 30
- Student Resources ................................................................................................. 33
PART ONE:
SHAKESPEARE’S LIFE AND THEATRE
IN THE 16TH CENTURY, people believed in the “divine right of kings.” That is, that monarchs were given their right to rule directly from God, and they were subject to no earthly authority. When Henry VIII couldn’t get what he wanted from the heads of the Catholic Church—namely, a divorce from his first wife, Catherine of Aragon, who had not given him a male heir—he broke from the Church and declared himself the head of the new Anglican Church, which eventually became part of the Protestant Reformation. This was the beginning of a time of bitter religious disputes in England, full of assassination attempts.

BY THE TIME SHAKESPEARE WAS BORN, Queen Elizabeth—Henry VIII’s eldest daughter, born to his second wife, Anne Boleyn—was in power. Her 44 years on the throne provided the kingdom with more stability than the previous short-lived reigns of her two half-siblings, Edward VI and Mary, and paved the way for a thriving culture and a sense of national identity.

Kings and Queens and Religions, Oh My!

1534 Henry VIII breaks with the Catholic Church and declares himself head of the Anglican Church

1547 The Anglican Church becomes Protestant under Edward VI, Henry’s only son.

1553 Catholicism is restored under Mary, Henry’s daughter by his first wife, Catherine of Aragon; she earns the nickname “Bloody Mary” for having almost 290 Protestants burned at the stake.

1558 Elizabeth restores Protestantism; she has over 190 Catholics executed.

1603 James I continues harsh sanctions against non-conforming Catholics; a failed assassination attempt by the Catholics is known as the “Gunpowder Plot.”

All citizens of England were subject to the whims of the church and the monarchy at this time, but the theatre experienced a greater freedom, unknown to the previous generations. (For evidence of this, look no further than the numerous bawdy and pagan references found in Shakespeare’s plays!) This was partially because Queen Elizabeth herself was a patron of the theatre, and under the patronage of her successor, King James I, Shakespeare’s company of actors became known as “The King’s Men,” an unprecedented honor at the time. Of course, this doesn’t mean it was a total free-for-all for playwrights like Shakespeare. Much of the subject matter of their plays reflected the sentiments of the sitting monarch, with positive portrayals of their ancestors and references to current politics that were sympathetic to the monarch’s cause. After all, there was no “freedom of speech” at this time, and the price of falling out of grace with the king or queen could very well be your life!
BOYS AND GIRLS began “petty school” around the age four to learn to read. Girls left school at age six to be taught at home by their mothers or, if they were rich, a private tutor. If their parents were middle class like Shakespeare’s, they could afford not to send their boys out to work, so the boys went on to a local grammar school to study Latin. It was essential to know this language in order to attend university to study things like law and medicine. Most boys hated school, with its long hours, dull lessons, and strict schoolmasters. Shakespeare acknowledges this in his famous “seven stages of man” speech in AS YOU LIKE IT when Jacques mentions the “whining schoolboy...creeping like snail, unwillingly to school.”

FOOTBALL—or soccer, as we know it—was a popular sport for people in the countryside around Shakespeare’s home town. The balls were made from inflated pigs’ bladders! Shakespeare makes mention of this sport in THE COMEDY OF ERRORS: “Am I so round with you as you with me, that like a football you do spurn me thus?” Other popular sports of the day Shakespeare mentions in his works include tennis, bowling, wrestling, rugby, billiards, and archery.

FESTIVALS occurred at various times of the year. One of the most popular was on May 1st—May Day, the celebration of the arrival of summer! Columns were erected (maypoles) and adorned with ribbons and flowers, traditionally as part of a dance. This tradition is referenced in A MIDSUMMER NIGHT’S DREAM: “They rose early to observe the rite of May.”

RIGHT: Children learned to read using a “hornbook” like this one—a piece of wood covered with printed paper, protected by a transparent sheet of horn.
LONDON CITY LIVING
Filth, Fashion, and Fighting

IF YOU LIVED IN LONDON during Shakespeare’s time, you would have encountered overly crowded streets, heaps of trash on the sidewalk, and the heads of executed criminals placed on poles for all to see. But amidst the grime, there were also beautiful churches and large mansions filled with nobles and wealthy merchants. Most items you needed would have been purchased from street vendors, including vegetables, fruits, toys, books and clothing.

ABOVE: Like New York City today, space was tight. Many buildings were designed with vertical living in mind, as London quickly became the epicenter of culture for England.

SHAKESPEARE MOVED TO LONDON to work in the theatre. But theatre wasn’t the only cultural event happening in London. You could also view bloody tournaments between animals, and public executions! Gambling was also popular.

LEFT: The first theatre was built in 1576. Its shape—like The Globe—was influenced by bear fighting-rings, which were popular in London at the time.
OUTBREAKS OF THE PLAGUE were common in Elizabethan London. Many Londoners believed the plague was caused by the various smells throughout the city, so they carried containers filled with herbs to combat the stench. What they didn’t know was that the plague was actually spread by fleas that lived on rats, which were rampant on the dirty streets.

In 1592, the plague forced London theatres to shut their doors for two whole years. 12,000 Londoners lost their lives. With no playhouses to produce his works, Shakespeare focused his attention on writing narrative poems and sonnets.

CLOTHING WAS A SIGN OF ONE’S RANK so there were strict rules dictating what citizens could and could not wear. Those dressing above their status could be arrested! Exceptions were made for actors as they often played nobles on stage.

LEFT: As a rule, the less practical the outfit, the higher the rank of its wearer. Wealthy men often wore hats with ostrich feathers for decoration, and huge “ruff” collars. Wealthy women wore wide padded dresses with puffy sleeves.

RIGHT: The less wealthy wore practical clothing conducive to labor. While the wealthy were wearing luxurious fabrics such as silk and velvet, the lower-status citizens often wore rough wool.
The company was having difficulty renewing the lease on our first theater, so in 1599 we tore it down and moved its timbers across the Thames River to the Bankside and built the Globe.

The Bankside is great—it’s just outside the jurisdiction of the City of London, so we’re safe from city officers who think that the theater is immoral and want to abolish it.

The original Globe burned down in 1613 when cannon fire—part of a performance of Henry VIII—accidentally set the thatched roof aflame! Oops!

We built a second, more elaborate Globe on the same site, and it remained in use until civil war broke out in England in 1642.

The flag is flying! That means we’ve got a performance today.

The stage roof protects the actors from the weather, and also acts as a set piece we call the “heavens.” See the starry sky we painted?

My ticket cost twice as much as what that gentleman paid for his cushioned seat. I’m right above all the action! Everyone can see that I’m a VIP.

This is a “thrust” stage, meaning we have audience members on three sides. Just like at CSC!

This trap door leads to “hell,” the space beneath the stage. It makes a great grave, too!

Alas, poor Yorick. I knew him...

Did you know Juliet was played by a boy? No girls allowed!

The Globe can accommodate nearly 3,000 audience members. CSC’s house only seats about 200.

The “groundlings” sometimes threw fruit at the actors if they didn’t like a performance!

Cheapest seat in the house! Well, it’s not a seat, exactly. At least I get to see the show!
PART TWO:
THE PLAY
A young girl named Miranda suspects that her father Prospero, a powerful magician, is behind the storm. But his power-hungry brother, Antonio, aided by Alonso, the King of Naples, overthrew him. Twelve years since, Miranda, thy father was the Duke of Milan. Thou wast not out three years old... they broke us some leagues out to sea...

Now, 12 years later, Prospero has a chance at retribution. Antonio and Alonso are both aboard the ship in the storm!

I pray you, sir — your reason for raising this sea storm?

Just then Ariel, a spirit of the island and servant to Prospero, appears with the details of the shipwreck, which he had executed exactly as Prospero asked.

I boarded the King's ship. In every cabin, I flaunted amazement.

But are they, Ariel, safe?

Not a hair perished.

Prince Ferdinand, drawn by Ariel's singing, arrives at Prospero's cell.

He is overcome by Miranda's beauty, and Miranda is equally enthralled — just as Prospero had planned.

I might call him a thing divine.

As a test, Prospero accuses Ferdinand of spying, takes him prisoner, and puts him to work.

I must obey, his art is of such power.

Speak not you for him, he's a traitor.

Though Prospero forbids Miranda to speak with Ferdinand, she refuses to leave his side.

Do you love me?

Do you wonder?

Beyond all limit of what else in the world.

Prospero relents and blesses their engagement with a performance by spirits of the isle.
Meanwhile, on another part of the island, Caliban mistakes Stephano for a god and offers to be his servant.

As the treacherous Caliban and his comrades approach Prospero’s cell, Ariel unleashes a pack of spirits in the shape of snarling hounds!

Hark, they roar!

Let them be hunted soundly.

Meanwhile, on yet another part of the island, the royal party searches for Prince Ferdinand, but they suspect that he is drowned.

Tired and hungry, the search party begins to despair—when miraculously, spirits of the island present them with a feast! But as they move to eat, the food disappears and Ariel appears.

You did supplant the good Prospero for which foul deed the powers have incensed the seas and shores against your peace.

Thy dukedom I resign and do entreat thou pardon me my wrongs.

Into this joyous scene wanders Caliban, Stephano, and Trinculo, led by Ariel. They, too, are forgiven.

What a thrice-double ass was I to take this drunkard for a god!

The party plans to set sail for Naples the next morning. But before he leaves, Prospero frees his faithful servant Ariel, and discards his magical cloak, staff and books, returning the enchanted island to Caliban and the spirits.

Now my charms are all o’erthrown, and what strength I have mine own.

Caliban hatches a plan for them to overthrow Prospero as ruler of the isle. But Ariel overhears their plan and warns Prospero.

This will I tell my master.

My son is lost?

Antonio, Prospero’s deceitful brother, and Sebastian, brother to King Alonso.

Finally requited, Prospero welcomes his friends to the island, and leads them to his cell—where he reveals Miranda and Ferdinand!

Upon hearing of his son’s love for Miranda, King Alonso consents to their engagement.

Let grief and sorrow still embrace his heart that doth not wish you joy.

Rehold, Sir King, the wronged Duke of Milan, Prospero.

Thou pardon me my wrongs.

Let grief and sorrow still embrace his heart that doth not wish you joy.

Into this joyous scene wanders Caliban, Stephano, and Trinculo, led by Ariel. They, too, are forgiven.
WHO’S WHO

THE COURT

FERDINAND
Prince of Naples
Ethan Nguyen

SEBASTIAN
Andy Talen

ALONSO
King of Naples
Matthew Dunivan

ADRIAN
A Lord
Kristie Larson

BOATSWAIN
Ship Crew Member
Phillip Shinn

MIRANDA
Sheyenne
Javonne Brown

PROSPERA
Former Duke of Milan
Ito Aghayere

FRANCISCO
A Lord
Josue Gutierrez Guerra

TRINCULO
The King’s Jester
Sophie Amoss

GONZALO
Councilor to the King
Ryan Nicolls

STEPHANO
The King’s Butler
Adam Petchel

ANTONIA
Current Duke of Milan
Toni Ann DeNoble

Gonzalo
Councilor to the King
Ryan Nicolls

Fransisco
A Lord
Josue Gutierrez Guerra

Trinculo
The King’s Jester
Sophie Amoss

Stephano
The King’s Butler
Adam Petchel

Miranda
Sheyenne
Javonne Brown

MIRANDA
Sheyenne
Javonne Brown

PROSPERA
Former Duke of Milan
Ito Aghayere

Ariel
A spirit
Kevin Tobias

Ariel
Puls

Jeena
Yi

CALIBAN
A monstrous creature
Greg Nussen

THE ISLAND

OTHER SPIRITS OF THE ISLAND

Ariel
Puls

Jeena
Yi
NOTES ON THE PLAY

SHAKESPEARE SAYS GOODBYE?
The TEMPEST is famously known as Shakespeare’s last play. It’s also one of only two of his plots that are entirely original (the other being Love’s Labor’s Lost). For these reasons, many liken Prospero’s magical command of the island to Shakespeare’s command over his stories and characters, interpreting Prospero’s line: “I break my staff…and drown my book” to be Shakespeare himself, telling us he is done writing. But in fact, scholars believe that he went on to collaborate on at least two more plays afterwards (THE TWO NOBLE KINSMEN and HENRY VIII, both likely written with fellow playwright John Fletcher). So maybe Shakespeare is like the Michael Jordan or Lance Armstrong of playwriting – he just couldn’t help but come out of retirement and get back into the game! What other lines in the play might be interpreted as Shakespeare saying goodbye to his craft?

NOT THAT KIND OF ROMANCE!
At the time that THE TEMPEST was written, the romance genre was all the rage. Not the lovey, steamy kind that we think of today—the romance genre of Shakespeare’s time was more like the fantasy or adventure genres of today. The stories that they told were complex—a mix of tragedy and comedy that was completely innovative at the time, resulting in heroic tales of redemption and forgiveness that called for magical worlds and characters. What modern day stories might you consider to be the equivalent of a Shakespearean romance?

A BACKWARDS TRAGEDY
A common occurrence in Shakespeare’s romance plays (which also include PERICLES, CYMBELINE, and THE WINTER’S TALE) is a happy ending that stems from a tragic beginning—almost like a Shakespearean tragedy told backwards. Take, for example, Hamlet: the story of a brother’s betrayal resulting in murder, and a son who cannot reconcile the death of his father, resulting in more death. Meanwhile in THE TEMPEST, we find a similar brotherly betrayal, but this one results in reconciliation, and a son reunited with his presumed dead father. There are similar comparisons to be made between THE WINTER’S TALE and OTHELLO, and PERICLES and KING LEAR. Perhaps later in life, Shakespeare began to think back on his most tragic characters and wonder what might have become of them if they had found compassion and reconciliation instead of death and ruin. Do you think people are simply destined for their fates, or can they actively make decisions to avert tragedy? If they are already facing tragedy, can there be redemption?

Projection concept renderings by set designer Amanda Rehbein.
What's a Dramaturg?
Did you know that almost every production of Shakespeare modifies the play that we read in the classroom for performance? For example, to get our TEMPEST down to an hour-and-a-half (we couldn’t keep you out of school too much longer than that!), we cut several scenes, a lot of lines, and even a few characters! A dramaturg on a Shakespeare production is someone who helps to make these kinds of decisions about cuts and changes to the play, and then helps the director and the actors to understand everything they are saying. In general, a dramaturg can serve many different roles in the theatre, from working with contemporary playwrights on new plays to giving feedback to a director about how a production could be stronger. Dramaturgy requires a lot of research and being an expert on the play. The dramaturg also makes sure the play stays true to the playwright's intentions.

BRAVE NEW WORLDS
Shakespeare was very influenced by the current events of his day in the writing of THE TEMPEST. Sea voyages exploring far off lands brought back thrilling tales, artifacts, and even native peoples to illustrate their discoveries abroad. The most exciting part was that no one knew exactly what was out there, almost like outer space is for us today. This gave artists like Shakespeare the chance to invent entirely new worlds that, as far as his audience was concerned, might actually exist somewhere! How might you view this play differently if you thought it might be real? Are there science fiction stories today that create a similar possible reality?

THIS ISLAND'S MINE
With all of this exploration came colonization—the English and other European nations wanted to be sure that they had ownership of their discoveries, which included wealth in many forms (gold, agriculture, and land, to name a few). They also felt a moral obligation to convert the native peoples to Christianity, believing they were giving the gift of salvation, as well as a more “civilized” way of life. Of course, looking back on this practice today, we know that ultimately what happened was the decimation of millions of people and entire cultures through deprivation and subjugation. The character of Caliban has long fascinated directors, actors, and audience members alike because of the perspective he offers us on colonization and even slavery (see our interview with Director Jimmy Maize on page 25 for more thoughts on this character). If you were the director, how might you choose to portray Caliban?

CHECK MATE
The object of the game of chess is to capture the King, which is exactly what Prospero does to Alonso by the end of the play: in marrying his daughter to the Prince, he has formed a political allegiance with the King that ensures Alonso’s support of Prospero as he reclaim his dukedom. Miranda and Ferdinand, who are literally playing a game of chess, make the metaphor visible—but they seem completely unaware of Prospero’s larger chessboard: the island, on which they are all pawns. Prospero’s magical powers may have given him an unfair advantage in this game, but that hasn’t stopped others from playing: there are many other plots to “capture the king” in this play. Where else do you see attempts to overthrow and reclaim power? Who is right in doing this, and who is wrong? Is it ever really clear?

These notes were inspired by our dramaturg, Lezlie Cross.
QUIZ: WHO ARE YOU IN THE TEMPEST?

1) YOUR IDEA OF THE PERFECT SATURDAY NIGHT IS:
A. Reconnecting with old friends.
B. A quiet night with your crush.
C. Stirring up trouble at the biggest party you can find.
D. Playing sports or watching a game with friends.
E. Reading a book or writing something of your own.

2. IF YOU COULD HAVE ANY SUPERPOWER IT WOULD BE:
A. The ability to read minds.
B. The ability to heal others.
C. The ability to fly.
D. Super strength.
E. The ability to speak every language.

3. YOUR BEST FRIEND WOULD SAY THE WORST THING ABOUT YOU IS THAT:
A. You are stubborn.
B. You are naive.
C. You sometimes neglect school/homework.
D. You are extremely competitive.
E. You curse too much.

4. WHICH OF THE FOLLOWING DESCRIBES YOUR PERSONALITY?
A. You are a leader, and very protective of your pack.
B. You are extremely close with your family; home is where the heart is.
C. You are independent, playful, and love to be challenged.
D. You are constantly thinking about your future, you like to think five steps ahead.
E. You like to be in charge of your own destiny, and don’t like being told what to do.

5. YOUR SENIOR CLASS YEARBOOK SUPERLATIVE IS:
A. Most Likely to Succeed
B. Class Eyes
C. Class Gossip
D. Class Athlete
E. Most Changed Since Freshman Year

6. IT’S BEEN A STRESSFUL DAY. HOW DO YOU HANDLE IT?
A. Ok fine...you take it out on your friends/family...but it’s totally their fault you’re stressed anyway.
B. Vent to the people closest to you, you know your mom/dad/best friend will know what to say.
C. Take a bubble bath, listen to music, watch TV and just unwind.
D. Shut yourself up in your room, you just want to be alone.
E. Write it down, talking out problems with yourself helps you feel better.

7. THE WEBSITE YOU VISIT MOST FREQUENTLY IS:
A. Instagram, your life is very visual and you like to see what other people are up to.
B. Google, you are constantly curious about stuff and want to look up information.
C. Pandora, you love music and it helps you focus.
D. YouTube, you love to watch funny videos.
E. Twitter, you love sharing your thoughts with the world.

8. YOUR FAVORITE HASHTAG IS:
A. #TBT
B. #blessed
C. #summer
D. #win
E. #sorrynotsorry

IF YOU ANSWERED MOSTLY:
A. You are Prospero
B. You are Miranda
C. You are Ariel
D. You are Antonio
E. You are Caliban
TABLE WORK: How Actors Unpack Shakespeare’s Language

IS THIS REALLY WRITTEN IN ENGLISH? Yes, it is! But it’s also poetry. Elizabethans used poetry for the same reason we still use it today: to express heightened states of emotion. So the language may be more densely packed with all those great rhetorical devices you learned in English class—metaphors, alliteration, irony—but it’s definitely still English.

DID PEOPLE IN SHAKESPEARE’S DAY SPEAK IN VERSE? No, no more than we speak in rap today. But people both then and now enjoy the rhythm and rhyme of verse. It helps us tune in more immediately, more completely to the feelings and choices of the characters.

IS SHAKESPEARE HARDER FOR ACTORS TO PERFORM THAN REGULAR PLAYS? Actually, for most actors, Shakespeare is easier! The rhythm of the language makes it easy to memorize. (You know how song lyrics get stuck in your head, or how you can remember silly little rhymes from when you were a kid? It’s like that.) And all those rhetorical devices act as clues to tell the actors how their character feels.

WHAT DO YOU MEAN, “CLUES”? At the start of the rehearsal process, actors do what’s called table work. They sit down with each other and with the director and talk about all the discoveries they’ve made while studying their scenes. They use this information to make choices as they move forward with rehearsals. Here are some of the “clues” they look for:

Shakespeare invented many words and phrases that we use on a regular basis today. Above are some examples.
Verse or Prose?
All of Shakespeare's language falls into one of two categories: verse or prose. Prose is what we think of as everyday speech, without specific rules regarding rhyme or rhythm. Verse, then, can be defined as giving order or form to the random stress patterns of prose.

A quick way to tell verse from prose: lines of verse begin with capital letters, while prose will appear in paragraph form.

Blank Verse
Blank Verse is the standard poetic form Shakespeare uses in his plays. It can also be defined as unrhymed iambic pentameter—that is, a line of poetry containing five ("penta" from the Greek prefix meaning five) iambic feet, not rhyming with any adjacent line. That's ten syllables all together. The pattern flows easily for speakers of English, because the stresses match the human heart beat:

    ta DUM, ta DUM, ta DUM, ta DUM, ta DUM
or, a good way to remember the word “iamb” is to think of it as:

    i AM, i AM, i AM, i AM, i AM

If you say, “The Yankees and the Mets are New York's teams” with natural inflection, you will have spoken a line of iambic pentameter.

    The YANK | ees AND | the METS | are NEW | York's TEAMS

Here are two more:

    I TAKE | the SUB | way EV | ery DAY | to SCHOOL
    I CAN'T | go OUT | be CAUSE | my HOME | work's LATE

Now say a line from THE TEMPEST:

    MIRANDA
    How many goodly creatures are there here!
    How MAN | y GOOD | ly CREA | tures ARE | there HERE

Prose
Prose is the everyday language used then and now. Since verse was the conventional method of writing in Elizabethan England, Shakespeare was actually pushing the literary boundaries by including prose in his plays. At first glance, it may seem that Shakespeare used verse and prose to indicate a character's status (rich, powerful, educated characters speak in verse; poor, common, fools speak in prose) but upon closer look, you'll find that many characters go back and forth between verse and prose, and they do so at very specific moments in the play.

Actors pay close attention to when characters speak in verse and when they speak in prose because Shakespeare made these choices on purpose, and it can tell the actor a lot about how their character thinks and feels.
There is relatively little prose in THE TEMPEST, but the majority of it is spoken by the drunks, Trinculo and Stephano:

TRINCULO
What have we here? a man or a fish? dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of not of the newest Poor-John. A strange fish! Alas, the storm is come again! my best way is to creep under his gaberdine; there is no other shelter hereabouts: misery acquaints a man with strange bed-fellows.

Irregular Verse
Shakespeare doesn’t always write verse in perfect iambic pentameter. The rhythmic patterns change, and so do the number of syllables. This was pretty innovative stuff in Shakespeare’s day. He was one of the first writers to break form. Just like a change from prose to verse is a clue for the actor, so is a variation in the verse pattern. Here are some of the most common variations in THE TEMPEST.

There are many, many examples of irregular verse in THE TEMPEST. What do you think this might tell the actors about their characters?

Shared Lines & Split Lines
Shakespeare sometimes splits a line of verse, so that two characters share the ten syllables. This is called a shared line or a split line, and it helps to show quick thinking or strong emotion, as well as creating a sense of accelerated action. Thus we have both the effect of poetry AND of natural speech.

Have a look at these lines shared by Prospero and his daughter Miranda just after she witnesses the shipwreck that he has caused:

PROSPERO
There’s no harm done.

MIRANDA
O, woe the day!

PROSPERO
No harm.

They scan as:

there’s NO | harm DONE | o WOE | the DAY | no HARM

That’s one line of verse, shared by two characters, over the course of three sentences that are so simplistic, they would probably not be taken for poetry on their own!

All of Prospero’s scenes contain shared lines, yet when he is alone he often speaks in complete verse. What might this tell an actor about this character?
Feminine Endings

A “feminine ending” is a line of verse that ends with an unstressed extra syllable. The result is that the rhythm of the verse is thrown off just enough to indicate that the characters feel unsettled about something. Not surprisingly, almost one third of the verse in THE TEMPEST follows this pattern! Here’s an example, spoken by Caliban as he describes the eerie yet beautiful qualities of the island:

CALIBAN
Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.

Other Types of Poetry

A trochee is another type of poetic foot. Its pattern of a stressed syllable followed by an unstressed syllable is the exact opposite of an iamb: DUM ta. Compared to an iamb, this feels surprisingly unnatural to speakers of the English language, so Shakespeare often uses trochees for his supernatural characters.

In THE TEMPEST, Ariel sings many songs that incorporate trochees and other types of poetic feet. The below example is two trochees followed by a cretic foot (three-syllables, where the first and last syllables are stressed and the middle is unstressed: DUM ta DUM).

ARIEL
But doth suffer a sea-change
Into something rich and strange.

Try tapping out the rhythm of iambic pentameter, then tapping out the rhythm of the excerpt from Ariel’s song. How does each one feel? Does one feel faster or easier than the other? Which one do you think more naturally represents the way we speak today?
WHAT’S DIFFERENT ABOUT THE YOUNG COMPANY’S PRODUCTION?

The Young Company’s production of THE TEMPEST has been cut down to 90 minutes. Below you will find some examples of cuts we have made to the script, and a full list of the differences between Shakespeare’s original version and our production.

THE TEMPEST: Original Text Vs. The Young Company’s Cut

Characters

<table>
<thead>
<tr>
<th>Original Characters</th>
<th>TYC Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alonso</td>
<td>Francisco</td>
</tr>
<tr>
<td>Sebastian</td>
<td>Caliban</td>
</tr>
<tr>
<td>Prospero</td>
<td>Trinculo</td>
</tr>
<tr>
<td>Antonio</td>
<td>Stephano</td>
</tr>
<tr>
<td>Ferdinand</td>
<td>Master of a ship</td>
</tr>
<tr>
<td>Gonzalo</td>
<td>Boatswain</td>
</tr>
<tr>
<td>Adrian</td>
<td>Mariners</td>
</tr>
<tr>
<td>Prospera</td>
<td>Miranda</td>
</tr>
<tr>
<td>Ariel</td>
<td>Iris</td>
</tr>
<tr>
<td>Iris</td>
<td>Ceres</td>
</tr>
<tr>
<td>Juno</td>
<td>Spirits/Nymphs</td>
</tr>
<tr>
<td>Reapers</td>
<td></td>
</tr>
</tbody>
</table>

Example of TYC’s Cut Script:

Act II, Scene 1

(lost on the island)

GONZALO
Beseech you, sir, be merry; you have cause, So have we all, of joy; for our escape Is much beyond our loss. Our hint of woe Is common; every day some sailor’s wife, The masters of some merchant and the merchant Have just our theme of woe; but for the miracle, I mean our preservation, few in millions Can speak like us: then wisely, good sir, weigh Our sorrow with our comfort.

ALONSO
Prithee, peace.

SEBASTIAN
He receives comfort like cold porridge.

ANTONIO-
The visitor will not give him o’er so.

ANTONIO-SEBASTIAN (aside)
Look he’s winding up the watch of his wit; by and by it will strike.

GONZALO
Sir, --

SEBASTIAN (aside)
One: tell.

GONZALO
When every grief is entertain’d that’s offer’d, Comes to the entertainer——
SEBASTIAN
A dollar.

GONZALO
Dolour comes to him, indeed: you have spoken truer than you purpose’d.

SEBASTIAN
You have taken it wiselier than I meant you should.

GONZALO
Therefore, my lord,--

ANTONIO
Fie, what a spendthrift is he of his tongue!

ALONSO
I prithee, spare.

GONZALO
Well, I have done: but yet, --

SEBASTIAN
He will be talking.

ANTONIO
Which, of he or Adrian, for a good wager, first begins to crow?

SEBASTIAN
The old cock

ANTONIO
The cockerel.

SEBASTIAN
Done. The wager?

ANTONIO
A laughter.

SEBASTIAN
A match!

ADRIAN
Though this island seem to be desert,
## WHAT’S DIFFERENT ABOUT THE YOUNG COMPANY’S PRODUCTION?

<table>
<thead>
<tr>
<th>ORIGINAL PLAY</th>
<th>THE YOUNG COMPANY’S CUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prospero is a man—the father of Miranda.</td>
<td>Prospero has been changed to “Prospera”—a woman. All pronouns have been changed, as well as references like “father,” “brother,” and “sir.”</td>
</tr>
<tr>
<td>Antonio is a man—the brother of Prospero.</td>
<td>Antonio has been changed to “Antonia”—a woman, and the sister of Prospera. This has changed the sibling rivalry of the two rulers from a masculine dynamic to a more feminine one.</td>
</tr>
<tr>
<td>Extraneous lines cut from the show.</td>
<td>As noted before, many bits of scenes were cut to fit the play to the time constraints, or the make the text more understandable.</td>
</tr>
<tr>
<td>Prospero rules the island through use of magic and his “art.” In this script, his tools for accomplishing this are a book and staff.</td>
<td>In our production, Prospera’s “art” has a technological element. Through projections and special effects, we show how and Prospera harnesses technology to watch others on the island and manipulate the island.</td>
</tr>
<tr>
<td>Ariel is a spirit who does most of Prospero’s tasks.</td>
<td>We have a small team of spirits who accompany Ariel and help him with his tasks. Sometimes they share his lines and move simultaneously with him, as if they are not separate entities, but in fact connected.</td>
</tr>
</tbody>
</table>
How did you decide how to portray Caliban? What makes this character such an interesting and vital piece of THE TEMPEST?

I have a deep affinity toward the character of Caliban, ever since I played him in a college production. He has a unique spiritual connection to the island and all of its mysteries, and always speaks so eloquently about its secrets (for instance, his speeches are always in verse, while Stephano and Trinculo speak to him in sloppy prose). He lies at the crux of the debate about nature and nurture in the play, with Prospera relegating him to a life of service ever since he proved too wild to tame. Oftentimes he is presented as a physically brute and base savage -- associated with the earth -- while Ariel is a delicate sprite associated with the air. In our production I’m presenting these two natives by pointing more towards their similarities than their differences. I thought, “what if Caliban and Ariel were brothers before Prospera took control of them?” I was interested in the proposition that maybe they’re made of the exact same physical material, and were separated more by their nurture than their appearance. By doing this, it places more significance on the moment Prospera took Ariel under her wing and cast Caliban out; and how that judgement call changed the course of Caliban’s life and further development.

What do you think are some of the greatest challenges in directing The Tempest?

The multiple story lines of THE TEMPEST pose a challenge. Normally in Shakespeare you’ll have an “A plot,” the storyline the audience is following most closely, and a “B plot,” which runs concurrently and supports the play’s themes. The Tempest has four, all of which support the story of Prospera and what she has built (and continues to exact) on the island. At the crucial moment, these plots all converge, and Prospera is forced to look past her own vendetta and ultimately give up control of the island. The biggest storytelling challenge is to keep all the subplots in the air (and equally engaging in their own right) but moving at a brisk pace towards the climax.
How does switching the character of Prospero from a male to a female affect the play?

The challenge with switching Prospero to Prospera is knowing when to let it change the play and when not. For instance, there is an entire backstory of Prospera being usurped by her sister (originally her brother), with many references to how she acted as a ruler. My dramaturg and I chose not to soften the language around the power she had in her previous life. In essence, we decided that a woman ruling in that time, and the power she possessed, was no different than if she were a man. Similarly, she rules the island in a way that is not contingent upon her sex, but rather as a result of her logic, determination and the vengeance she feels toward her sister. What I found important to highlight with a female Prospera, is the dynamic of her acting in a maternal role. She is essentially a single mother raising her child on a desert island for thirteen years, and has had to fight for their quality of life against seemingly insurmountable odds. There is a moment in the play where her daughter Miranda is meeting the man she will marry, and Prospera protecting her daughter from men can be a very different dynamic than a father/daughter relationship. Likewise, Prospera's relationship with Ariel (who in our production is played by a male, but can be either gender) is a complicated love relationship that can take on different colors depending on the gender dynamic. In our production there is definitely a similar maternal quality with how Prospera has raised Ariel -- albeit there is also an indentured servitude on the part of Ariel that complicates this love.

What are some things you are really looking forward to exploring in your interpretation of this play?

I'm excited to create a TEMPEST that examines the core themes of the play without falling into some of the dangerous tropes I see with many productions of THE TEMPEST. There seems to be an accepted way to approach the characterizations and imagery, that run the risk of feeling recycled. I’m excited to present this play to an audience that may have no pre-conceived notion of the common interpretations -- so that any deviation from the norm won’t read as such, as long as it illuminates the language and the story. I’m excited about presenting a fresh interpretation for fresh eyes and ears.

How do you plan on using design to enhance the play?

One of the major themes of the play is how Prospera has installed her own society upon the natural order of the island. What was once wild has now been tamed and organized to work efficiently for humans and to better accomplish man’s aim. The play refers to this as Prospera’s “art,” and in conceiving of the design of this production I wondered how we do this in a modern context. How do we use art to tame nature? Few people would dispute that we accomplish this through our use of technology. In our production we chose to use a language of technology (through projection design, sound design and certain costuming) to represent an island where technology is helping Prospera be more powerful and accomplish her aim, but perhaps holding her captive in her own fabricated world. Her technology is keeping her from experiencing the wildness around her; and understandably so... that wildness can be terrifying.

What is CSC NextGen?

CSC NextGen gives motivated students who are passionate about the theatre a stepping-stone to further engage with CSC and with the greater world of professional theatre. Members have the opportunity to see performances, meet CSC artists, go behind the scenes of CSC productions, learn new skills in the theatre, plan and lead special events for their peers, and contribute to CSC’s social media outlets.

Interested in joining? See page 33 for more information on the program and instructions on how to apply!
WHAT TO WATCH FOR...
Questions and themes to consider

Magic and the Supernatural
- Is there a type of “magic” in today’s world that is the equivalent of Prospero’s magical powers? Do you see a parallel between Prospero’s “art” and Shakespeare’s craft of writing? Can language ever act as a sort of magical spell? Listen for moments when magical spells are spoken. What changes on stage?
- Keep an eye out for the stage directions that call for special effects. How do you think we’ll make them happen at CSC?

Freedom and Confinement
- What would real freedom mean for Ariel? When Prospero releases him at the end of the play, what do you think he goes on to do? What other different types of servant/master relationships do you see at work in this play?
- What are other examples of freedom and confinement in this play? Look for the different ways we’ll explore this theme in the production at CSC.

Nature versus Nurture
- Why does Prospero impose his own order onto the island? Does he succeed in taming what is wild? Does Caliban benefit in any way from what he has been taught, or does he only suffer? Is it ever possible to change who someone is?
- What does it mean to be civilized? Who is more civil in this play, the characters from the court, or the characters from the island? In the play, these two worlds slowly collide. How do you think this will be portrayed on our stage?

Loyalty and Treachery
- Who is loyal in this play? Who is treacherous? Is it part of who they are as characters, or is it circumstantial? Is everyone a little of both?
- In CSC’s production, we’ve changed the genders of several characters, including Prospero (Prosera) and his brother Antonio (Antonia). Is a sisterly betrayal different than a brotherly one? Will this change what the story is about for you as you watch? What other relationships are affected, and how?

Compassion and Forgiveness
- Do you think that Prospero really forgives his brother Antonio and his co-conspirator, Alonso? Why or why not? Antonio doesn’t speak in the last scene. Why do you think this is? If you were the actor playing Antonio, what would you interpret this to mean about your character?
- Miranda is very compassionate towards everyone in the play except Caliban. Does he deserve her forgiveness? Does he need to forgive Miranda and Prospero, too? Watch in the final moments of the play to see what happens.

For more ideas on what to watch for, see NOTES ON THE PLAY on page 14.
PART FOUR:
POST-WORKSHOP ACTIVITIES
For Teachers
A TEACHER’S GUIDE
Curriculum Connections: Learning Standards

For more details, visit:
schools.nyc.gov/offices/teachlearn/arts/canda_theater.html and
http://www.corestandards.org/ELA-Literacy/CCRA/R

NYC Blueprint for Teaching and Learning in the Arts: Theatre

1. Theatre Making: Acting, Playwriting/Play Making, Design and Technical Theater, and Directing. Students learn to use their minds, bodies, voices and emotions to examine the world and its meaning.

2. Developing Theatre Literacy: Students explore theater history, use theater vocabulary, and develop critical, analytical and writing skills through observing, discussing and responding to live theater and dramatic literature.

3. Making Connections: Students make connections to theatre by developing an understanding of self. They respond to theatre by identifying personal issues, and apply learning in other disciplines to their inclusive understanding of theatre.

4. Working with Community and Cultural Resources: Community resources that support Theatre Making, theatre literacy, theatre connections and career exploration expand students’ opportunities for learning.

5. Exploring Careers and Life Long Learning: Students develop audience skills and a connection to theatre that allows them to value theatre throughout their lives. They explore the scope and variety of theatre careers.

Common Core ELA Standards (College and Career Readiness Anchor Standards)

Reading:
- Key Ideas and Details (Strands 1-3)
- Craft and Structure (Strands 4-6)
- Integration of Knowledge and Ideas (Strands 7-9)
- Range of Reading and Level of Text Complexity (Strand 10)

Writing:
- Text Types and Purposes (Strands 1-3)
- Production and Distribution of Writing (Strands 4-6)
- Research to Build and Present Knowledge (Strands 7-9)
- Range of Writing (Strand 10)

Speaking and Listening:
- Comprehension and Collaboration (Strands 1-3)
- Presentation of Knowledge and Ideas (Strands 4-6)

Language:
- Conventions of Standard English (Strands 1-2)
- Knowledge of Language (Strand 3)
- Vocabulary Acquisition and Use (Strands 4-6)
After Workshop 1: CELEBRITY CASTING

Based on what your students know about the characters in THE TEMPEST from the story WOOSH, have your class choose their own celebrity cast (actors, singers, politicians, television stars, etc.) for the play. Put up a list of all the characters and/or hand out lists to the class:

Miranda   Gonzalo   Trinculo
Prospero   Ariel    Stephano
Antonio   Caliban    Sebastian
King Alonso   Prince Ferdinand   Spirits of the Isle

Go through the characters one at a time and talk about who they are, and what celebrity could be cast as that character.

Example: Miranda is a resilient and brave young woman; she has thrived under difficult circumstances. Jennifer Lawrence could be a good Miranda, since she often plays young women who are strong and independent.

Blueprint Strand 3: Making Connections
Common Core Strands: R.1 & W.9 (have your students cite specific passages from the play to support their choices); SL.1 (have your students work in pairs or small groups); SL.4 (have students present their casting choices to the class – you can even do this in roll, as a casting director making a pitch to the artistic director!)

After Workshop 2: “SHAKESPEARE” IT!

Today your students worked on paraphrasing Shakespeare into modern speech. Altering Shakespeare’s words – the very thing that makes Shakespeare “Shakespeare” – may have felt irreverent, but the truth is: Shakespeare LOVED word-play, inventing new words, and paraphrasing well-known stories into his own works!

Shakespeare hyphenated words, added prefixes (un-, be-, en-, de-, dis-), turned adjectives into verbs, and made up new words entirely. Come up with your own list of words with the class. (Examples: unstaple, belight, ensleep, destart, dismark)

When you have a variety of examples, have your students step into role as Shakespeare writing his next play. Give them ten minutes to write the first few lines of a story – or even a play! (Example: I belit the room to unstaple my paper – he was ensleep’d and I woke him up...)

Then have a few volunteers read their work aloud. If doing a scene, students can cast their play within “the ensemble” (the class) and do a reading of the scene.

Blueprint Strand 1: Theatre Making: Playwriting
Common Core Strands: R.4 (pair and share: have students evaluate each other’s work); W.3, W.4, W.5 (particularly if you have time to make this assignment into a longer story/scene); SL.4 & SL.6 (have the class listen to and evaluate the structure and clarity of the story/scenes); L.1 & L.2 (a strong command on language structure will provide context clues for the newly invented words; understanding of prefixes and suffixes also important!); L.4, L.5, L.6 (more pair and share evaluation)
ACTIVITIES

After Workshop 3: COLLAGE SONNETS

Today your class learned about sonnet structure; they also created a collage (a “mood board”) to get a visual idea of the play, and compiled a list of ideas/themes/elements from that collage. Ask students to choose five-ten words from the list and use them to write a sonnet – on their own, in small groups, or as a class.

Remind them that a sonnet must have:

- 14 lines
- ABAB CDCD EFEF GG rhyme scheme
- 5 iambs (unstressed STRESSED) for a total of 10 syllables in each line

Blueprint Strand 2: Developing Theatre Literacy
Common Core Strands:  R.9 (compare the sonnets written students to Shakespeare’s TEMPEST – how did these different authors explore similar themes?); W.5 & W.5 (particularly if you have time to revisit/edit); SL.2 (reference the “mood board”); SL.3 (pair and share: have students evaluate each other’s work); SL.5 (again, if you revisit this/turn it into a larger project); L.1, L.2, L.3 (the sonnet as a poetic form; knowing the rules of the English language and when/how to break them for effect in poetry)

After Workshop 4: ROLE ON THE WALL

Your students are rehearsing their scenes now – this activity will help them develop their characters!

Split students into groups based on the role they are playing (all the Prosperos together, all the Ariels together, etc.) Pass out giant pieces of paper and have one student in the group lay down on the paper while another traces his or her outline. (Note that this activity can also be done independently on regular sheets of paper – simply have the student trace the outline of their own hand.)

Ask the groups to write things that their character thinks/feels/says about himself or herself on the INSIDE of the outline; they should write things other characters think/feel/say about their character on the OUTSIDE. Encourage groups to search through the text of THE TEMPEST for actual quotes!

When groups are finished brainstorming, hang your “role on the wall” and whip around to each group to allow them to share their findings. What did they learn about their character? How will they incorporate this knowledge into their scene presentations? How might actors benefit from this exercise?

Blueprint Strand 2: Developing Theatre Literacy
Common Core Strands:  R.1 (pulling specific quotes from the text); R.2 & R.3 (look at the relationship between two or more characters and the themes that emerge); R.4, R.5, R.6 (for a broader look at the play that can begin with this activity; potential reflection questions/essay topics to approach through the lens of this activity); W.9 (again with specific quotes); SL.1 (if working in groups or pair/share); SL.3 (determine context and a character’s tone before citing evidence); SL.4 (present to class); L.3, L.4, L.5 (when searching the text for evidence)
After Workshop 5: COMPARED TO WHOM?

Your students just performed their scenes for one another – BRAVO! Now take advantage of their knowledge of the characters in the play to analyze relationships and status – things to look for when you come to CSC to see THE TEMPEST!

Print out pieces of paper with character names on them or have students make the papers.

<table>
<thead>
<tr>
<th>Miranda</th>
<th>Gonzalo</th>
<th>Trinculo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prospero</td>
<td>Ariel</td>
<td>Stephano</td>
</tr>
<tr>
<td>Antonio</td>
<td>Caliban</td>
<td>Sebastian</td>
</tr>
<tr>
<td>King Alonso</td>
<td>Prince Ferdinand</td>
<td>Spirits of the Isle</td>
</tr>
</tbody>
</table>

Pass out the names to twelve students. Have them arrange themselves (in character) in order from youngest character to oldest; who knows the most about what’s going on in the play to who knows the least; highest status to lowest status; most honest to least honest; most loyal to least loyal, etc. Encourage discussion: does the class agree with the placement? If not, why not? You can alternate the participating group of students, and take category suggestions from the class.

Blueprint Strand 3: Making Connections
Common Core Strands: R.3 (how individuals interact); R.6 (points of view); W.1 (have students write about the experience afterwards); W.9 (use quotes from the text to support choices the class made); SL.1 & SL.3 (discuss as a class)

After Workshop 6: THE REVIEWS ARE IN!

You’ve just seen THE TEMPEST at CSC. Get feedback from your students on their experience by having them write a review of the production!

Ask students to discuss specific elements of the play in their review: the acting, the set, the costumes, the lighting, and music/sound. What elements helped them understand or relate to the characters and story? Would they recommend this production to their friends? Out of five stars, how many would they give this production?

SEND YOUR REVIEWS TO CSC! We’d love to feature them on our Young Company blog (cscyoungcompany.blogspot.com).

Email them to: kathleen.dorman@classicstage.org
OR mail them to: CSC (c/o Kathleen Dorman) 136 East 13th Street, New York, NY 10003

Blueprint Strand 2: Developing Theatre Literacy
Common Core Strands: R.7 (evaluate content presented in diverse media formats); W.4, W.5, W.6 (writing for publication); SL.1 & SL.2 (class discussion/group review); L.1 & L.2 (demonstrate command of the conventions of standard English)
STUDENT RESOURCES

New York City Students! Interested in theatre? There are amazing and FREE programs all over the city you can participate in, including one at CSC called NextGen. Student rush tickets are available to most Broadway and Off-Broadway shows, and at many theaters if you volunteer to usher for a show you can see it for free! There are also after-school programs, playwriting competitions, classes, and more. Check it out!

CSC NextGen
www.classicstage.org/nextgen
Here at CSC, we focus on plays from the past, but we know it's important to keep a clear eye on the future. That's why we're looking for teens with strong leadership skills and a desire to learn about all aspects of professional theatre to join our newest program for teens, CSC NextGen. See plays, go behind the scenes, meet artists and theatre professionals, learn new theatre skills, and lead special events for your peers. Become an integral part of an acclaimed Off-Broadway company and experience theatre as you never have before – all for free! Interested students should plan to submit application materials in May 2014 for the 2014-2015 Season; more info can be found on our website. Questions? Contact our Director of Education, Kathleen Dorman, at kathleen.dorman@classicstage.org or 212-677-4210 x21.

BAM (Brooklyn Academy of Music)
www.BAM.org
Free after-school programs Young Critics, Young Film Critics, Dancing Into the Future, and Arts & Justice offer opportunities for extended engagement in the arts. All programs are tailored to meet city and state learning standards as part of BAM Education's continuing mission to support the integration of the arts into the school curriculum.

CAT Youth Theatre
www.creativeartsteam.org/programs/cat-youth-theatre
CAT Youth Theatre is a free, award-winning after-school program for NYC middle and high school students to create original theatre. Members meet weekly, from September through May, to explore their ideas and creativity and build their skills through theatre games and exercises, improvisations and scene work, rehearsal, critical reflection, and group discussion. Each spring, the CAT Youth Theatre company (young people in high school) presents a full production of an original work in a professional venue. Twice a year, the Junior Youth Theatre company (young people in middle school) presents sharings of original work at the CAT studio.

High 5 TiX (A program of ArtsConnection)
www.high5tixtix.org (www.artsconnection.org)
High 5 Tickets to the Arts is dedicated to making the arts affordable for teens. Through High 5, teens ages 13 to 18 can buy $5 tickets to the best of New York City dance, music, theater and visual arts events all year round. In order to purchase tickets, all you need is an interest in the arts, a school ID and $5. Visit the website to join their mailing list to keep up with what's currently available. Purchase tickets online with a credit card, or with cash at the High 5 office (located at 520 8th Ave, Ste. 321, 3rd Fl.) or call 212-750-0555 to process your order over the phone.

Henry Street Settlement: Urban Youth Theatre
http://www.henrystreet.org
The Urban Youth Theater (UYT) is the Abrons Arts Center’s resident acting company for teenagers. Each year the company performs an exciting season of new plays and classics under the direction of professional directors and designers. Rehearsals and special workshops take place during Production Labs. Henry Street Settlement also offers a broad range of programs in other artistic disciplines.

The Juilliard School
www.juilliard.edu
Juilliard's Pre-College Division offers a thorough and comprehensive program of music instruction for talented young people who show the potential to pursue a professional career in music. It meets on Saturdays for 30 weeks between September and May. The Pre-College Division accepts students on the basis of a performance audition, which is heard by the faculty of the student’s chosen major. Acceptance is based on artistic and technical merit, as well as the number of available openings in each department.

Looking for Shakespeare
www.steinhardt.nyu.edu/music/edtheatre/programs/summer/shakespeare
High school students work with a director and graduate students from NYU to shape an original production of Shakespeare. This program is unique in that the ensemble members will work with a director and a dramaturg to discover how a Shakespearean play resonates for them within their own personal experiences. Using these connections as a source of inspiration, students and ensemble members rehearse and perform their own vision of the play. The production will be supported by designers and stage managers and will be documented by a video artist. This program runs for four weeks—June 30th through July 26th—FIVE DAYS A WEEK, from 9:00am-3:00pm. Lunch is provided everyday. The experience will culminate in three public performances. Priority application deadline March 18 2014. Final application deadline April 1st 2014.

Manhattan Theatre Club
http://www.manhattantheatreclub.com/education/education-overview
Family Matinee: Students bring an adult of their choice to a Saturday-morning workshop focusing on the MTC production they attend in the afternoon. This free program promotes family theatre going and intergenerational dialogue. To join the Family Matinee mailing list, please e-mail ed@mtc-nyc.org or call 212.399.3000 x4251
Write Now!: Highly motivated high school students learn about the art and craft of playwriting. In weekly after-school sessions conducted by
master playwrights, participants develop plays by bringing in successive drafts for critique by leaders of the group. The program culminates in a reading of the participants’ work performed by professional actors for an audience of family and friends. This nine-week program runs October to December, and February to May.

MCC
www.mcctheater.org/youthcompany/index.html
The MCC Theater Youth Company is a free, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. Acting Lab students meet every Tuesday to develop skills in voice, movement, monologue and dialogue. Playwriting Lab students meet every Monday with professional playwright Lucy Thurber to develop skills in dramatic writing. The year culminates with the annual productions of UnCensored and The Fresh Play Festival. Veteran Youth Company members also have the opportunity to work with distinguished professionals in master classes.

The Metropolitan Opera
www.metoperafamily.org/metopera
The Metropolitan Opera and the Metropolitan Opera Guild are committed to finding and fostering the next generation of opera lovers through vital programs in schools and communities across the country and advancing the role of opera in education. Under Education tab: Opera-specific classroom guides that include full-length classroom activities, musical highlights, story synopses and more. Also available are student discounts for opera tickets.

New York Public Library for the Performing Arts at Lincoln Center
www.nypl.org/locations/lpa
The New York Public Library for the Performing Arts houses one of the world’s most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap
www.mcctheater.org/youthcompany/index.html
The Possibility Project
www.the-possibility-project.org/get-involved/join-the-project
The Possibility Project brings together vastly diverse groups of teenagers who meet weekly for a year. Through a combination of issue-oriented discussions, trainings in diversity, leadership and community activism, instruction in the full range of performing arts the youth cast writes, produces and performs an original musical based on their lives and their ideas for change. In addition, they design and lead community action projects on issues of concern to them in order to take their creative vision for change into the world.

New York Theatre Workshop: Mind the Gap
www.mcctheater.org/youthcompany/index.html
MCC
The MCC Theater Youth Company is a free, after-school program for New York City high school students interested in developing their acting and dramatic writing skills. Acting Lab students meet every Tuesday to develop skills in voice, movement, monologue and dialogue. Playwriting Lab students meet every Monday with professional playwright Lucy Thurber to develop skills in dramatic writing. The year culminates with the annual productions of UnCensored and The Fresh Play Festival. Veteran Youth Company members also have the opportunity to work with distinguished professionals in master classes.

The Metropolitan Opera
www.metoperafamily.org/metopera
The Metropolitan Opera and the Metropolitan Opera Guild are committed to finding and fostering the next generation of opera lovers through vital programs in schools and communities across the country and advancing the role of opera in education. Under Education tab: Opera-specific classroom guides that include full-length classroom activities, musical highlights, story synopses and more. Also available are student discounts for opera tickets.

New York Public Library for the Performing Arts at Lincoln Center
www.nypl.org/locations/lpa
The New York Public Library for the Performing Arts houses one of the world’s most extensive combinations of circulating, reference, and rare archival collections in its field. These materials are available free of charge, along with a wide range of special programs, including exhibitions, seminars, and performances. An essential resource for everyone with an interest in the arts—whether professional or amateur—the Library is known particularly for its prodigious collections of non-book materials such as historic recordings, videotapes, autograph manuscripts, correspondence, sheet music, stage designs, press clippings, programs, posters and photographs.

New York Theatre Workshop: Mind the Gap
www.mcctheater.org/youthcompany/index.html
Mind the Gap is a free workshop with half of the participants aged 60+ and the other half teenagers. Through the course of the workshop, participants work in pairs to interview each other and create a theatre piece based on their partner’s personal stories. Each session culminates with an invited presentation in which professional actors read participant’s work.

Playbill
www.playbill.com
This comprehensive website features information on all Broadway and Off-Broadway shows (and information on student rush), news updates, cast interviews and job listings.

Public Theater’s Shakespeare Initiative
www.publictheater.org
The Public Theater’s Shakespeare Initiative offers a number of programs for young Shakespeareans throughout the year. From Shakespeare Spring Break to A Midsummer Day’s Camp, young actors have an opportunity to learn about the challenges and joys of performing Shakespeare from some of the best teaching artists in New York City.

Stella Adler Studio of Acting Outreach Division
www.stellaadler.com/outreach
The Stella Adler Outreach Division provides free actor training to low-income inner-city youth. Outreach aims to empower young people through craft. This includes: 1) Adler Youth—a one year after-school acting program with an optional second year, and 2) Summer Shakespeare—a five-week summer training program that culminates with a public performance.

Theatre Development Fund/TKTS
www.tdf.org/pxp
TDF builds audiences for tomorrow with programs for today’s teenagers—from budding playwrights to students who have never even attended a play. What are teens saying about theatre—and how can you get involved? Find the answers, and much more, in Play by Play, a glossy magazine featuring student written reviews, profiles and interviews, as well as listings of shows students can see for $25 or less. Play by Play is distributed free in virtually all NYC high schools and all NYC public libraries. TDF also prepares a Teachers Guide to accompany every issue, with exercises and tips on how to get the most out of Play by Play in the classroom.

Young Playwrights Inc.
www.youngplaywrights.org
Stephen Sondheim founded Young Playwrights Inc. to encourage and cultivate young playwrights in New York City. Students 18 and under can submit original work to their annual playwriting competitions. The New York City Playwriting Competition is open to all NYC students. Plays are judged in three categories: elementary, middle, and high school. All entrants receive a Certificate of Achievement, a written evaluation of the play, and an invitation to the annual Awards Ceremony.
Classic Stage Company (CSC) is the award-winning Off-Broadway theatre committed to re-imagining the classical repertory for contemporary audiences. Founded in 1967, CSC uses works of the past as a way to engage in the issues of today. Highly respected and widely regarded as a major force in American theatre, it has become the home to New York's finest established and emerging artists, the place where they gather to grapple with the great works of the world's repertory from Sophocles to Sondheim.

The National Endowment for the Arts in partnership with Arts Midwest presents Shakespeare for a New Generation. CSC is one of 40 professional theatre companies selected to participate in Shakespeare for a New Generation, bringing the finest productions of Shakespeare to middle- and high-school students in communities across the United States. This is the eleventh year of Shakespeare for a New Generation, the largest tour of Shakespeare in American history.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and is made possible by the New York State Council on the Arts with the support of Andrew Cuomo and the New York State Legislature. Special thanks to the Harold and Mimi Steinberg Charitable Trust for supporting Classic Stage Company.